

Which Was The Real Woman?



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IN this beautiful body there were two girls—no, three, four—or more. The discontented village girl, the runaway, the vaudeville actress, the adopted daughter of wealth, the society butterfly, the stenographer, the shipbuilder—which was the real girl?

She didn't know herself—the man who loved her didn't know.

Once more Rupert Hughes has struck the bell. Once more he has written (and the famous House of Harper and Brothers has published) a great American novel that will be read with wonder and excitement from the Atlantic to the Pacific.

But this new one is the biggest of them all—the most powerful—the most intensely American in spirit. For woven through the humor, the tragedy, the romance, the tears, the laughter, there is the frank facing of big problems that are with all thinking people today—problems left us by the war: What is to be the future of the women who left their homes to help save the country? What is to be done to reconcile discontented labor and bewildered capital in the reconstruction of the world? How is the American merchant marine to redeem its lost glories on the sea? What is to be the end of the War after the War?



Just Out—
Get It To-day

THE NEW NOVEL

THE CUP OF FURY

By Rupert Hughes

Author of

The Unpardonable Sin
Long Ever Ago

The Thirteenth Commandment
The Last Rose of Summer

Clipped Wings
We Can't Have Everything

What Will People Say?
In a Little Town

Empty Pockets

These books are published by Harper and Brothers and are to be had at any bookseller

America Is His Religion

Major Hughes is a man who dares paint America as it is. Here is a man who loves the little boy on the Bowery with his slang, the "movie" queen, the society butterfly, the good and benevolent people of wealth, the street cleaner, the shop-girl—because they are American. He does justice not only to the poor, but to the rich—to the brilliant woman—to the truly American man or woman bent on making money. He makes his people talk and act like real people. In Rupert Hughes' stories a taxicab driver talks like a taxicab driver, and a bartender talks like a bartender, a capitalist like a capitalist, a woman of fashion like a woman of fashion.

Major Hughes reads the newspapers. His stories keep up with the times—they are about the times. When you read a Rupert Hughes' story you can be sure it is going to be about something you are interested in.

The Highest Paid Writer in the World

Both as a novelist and as a writer of short stories Mr. Hughes is probably the highest paid writer in the world. He never repeats himself, his plots or his point of view, except that he aims always to be faithful, sympathetic and vivid. The late F. A. Duneka called Mr. Hughes the greatest living writer of short stories. Many others have said the same thing of his novels.

And the far-reaching effect of them! "The Old Nest" was a simple story of a mother left at home by her children who loved her, but forgot to write. It made a world-wide impression. Mothers and sons wrote Mr. Hughes from everywhere expressing their gratitude for the story. Mothers wrote that they had received large checks of money and letters full of love pinned to the story. Sons wrote that they were taking the first train for home; one that he was crossing two oceans and a continent to visit his mother. Yet for all the tenderness, it was not mawkish.

H. L. MENCKEN wrote of this story: "It is by long odds the most artistic thing that has come to me this year."

When he was a young man Rupert Hughes thought he wanted to be a college professor. At Yale he won his degree as Master of Arts. He has lived in many of the great capitals of the world. He studied the classics. His brilliant understanding saw in them one thing many others had not seen. They were great not because they were apart from life, but because they were true to life—the life especially of their own times and towns. They pictured the quarrels, the gossip, the slang of their neighbors.

When Rupert Hughes saw this he was not content to watch life from the sidelines—through the academic eyes of a professor. He plunged into life himself—and he is there today. Wherever life is busiest and most interesting—there you will find Rupert Hughes. He isn't ashamed to write of life as it is, and through his stories shine all the fascinating colors that dance on the bubble. He said once:

"While I strive to despise nothing human, I come nearest to hating the sycophants at our own time, the sycophantic satirists of the American present and the petty misrepresenters of ancient or medieval realities."

"Five years' work as assistant editor of a history of the world taught me the essential unity of human nature from prehistoric days to this evening's paper. Innocent and affectionate study of the classics keeps me warm in the belief that true classicism is shown in an intense interest and pride in one's own town and country and generation. I consider scorn to be a proof of ignorance, and I pity the poor critics who pity American."

"I strive to keep in touch with the great spiritual storms, the scientific and political progress, the big news, the little gossip, the heroisms of the petty, the pettiness of the heroes, the tears, the slang, the flippancy, the fashions, the tragedy, the glitter, the pitifulness of as much of my day as my eager little brain and heart can manage."

"I Hate to Sleep"

"I hate to go to sleep because I miss some of my brief voyage."

England Pays Him Homage

"It is impossible to think of a book more flavored with race and country than this," says CLEMENT K. BROOKER, in THE LONDON SPECTATOR, of "The Thirteenth Commandment." "It is American to the bone and to the marrow of the bone. . . . no Henry James. America plus Florence Renaissance but America as it is. I feel I have learnt more from this sprightly story than I did from my visit to America."

THE LONDON TIMES finds the same work "very American in feeling and style," and calls his "What Will People Say?" "an original and original book." THE DUBLIN TIMES calls it "brilliant." THE LONDON CHRONICLE speaks of "the author's vivid descriptions and intense life de vivre. . . . there is power in the book and as a social study it has a painful fascination." THE WESTMINSTER GAZETTE finds it "a solid, engrossing story of an American type. The author holds us by his view. . . . WE READ AS CLOSELY AS WE CAN AND BREATHE."

The Last Book Theodore Roosevelt Publicly Praised

He wrote: "The Unpardonable Sin" is a very, very strong book. It teaches just the lesson our people should learn. I am mighty glad Captain Hughes wrote it, and I hope it will be most widely read." The Grand Rapids Press says of the same book: "It is as VIVID AS THE WRITING IN THE OLD DAYS OF BLOOD." THE INDEPENDENT says: "All the horrors of war are piled into one girl's experience and described with almost unendurable intensity."

THE SAN FRANCISCO CHRONICLE says: "RARE THING AMONG NOVELISTS—HUGHES APPEALS TO MEN AS STRONGLY AS TO WOMEN."

R. B. SELL, in THE CHICAGO DAILY NEWS, says of "The Thirteenth Commandment": "An American novel written by an American for Americans, mirroring American frailty and American strength with such words and situations as Americans can and will understand, is a rarity. To find such a one is an occasion for rejoicing."

GORDON RAY YOUNG, in THE LOS ANGELES TIMES described "What Will People Say" as "a book that looks like an obelisk out of the field of books touching on the affairs and ambitions of America's social set. With fine skill and an infusion of fatalistic irony so pronounced in Russian literature and so rare in our own, the story moves on to a terrible climax."

THE CHICAGO HERALD said: "It sears the soul to the core. It is immeasurably modern."

THE CHICAGO TRIBUNE calls it "one of the most intense and vivid bits of social history ever done into enduring print."

FREDERICK TAHER COOPER wrote in THE BOOKMAN: "Persia Cabot is an unforgettable figure in contemporary fiction. She is the incarnation of the social orchid of today, brilliant, vivid, scintillating, infinitely desirable, yet infinitely remote. There is one scene that stands out with grim and haunting power, the dinner scene."

THE MINNEAPOLIS JOURNAL finds "Clipped Wings" "extraordinary both in analysis of character and in technique. That scene in which the broken-down lack of a comedian, who had not aroused a hearty laugh in his audience for years, plays the part for the last time with the grip of death at his heels, and arouses a storm of mirth is simply overwhelming. This is one of the high points of modern American fiction."

BRANDER MATTHEWS wrote of "Clipped Wings" that it was "well planned, well written, rich in observation and reflection and understanding, and peopled with characters at once vital and significant. Such stories attain to the ultimate purpose of fiction—they enlarge our knowledge of human nature."

IN THE BOSTON TRANSCRIPT Edwin Francis Edgett says of his work: "Everything is gritty that comes to his literary mill. He never thinks of turning away an idea that strikes his fancy, of rejecting an incident of refusing to use a word or a phrase that enters his head and overflows him with its pertinence. In plot, in dialogue, in incident and most of all in Mr. Hughes' extraordinary English it is a novel that is invariably unconventional."

THE CHICAGO TRIBUNE says: "He is as contemporary as a newspaper news from the press; and he conducts his story with an incomparable nonchalance."

THE PHILADELPHIA LEDGER says his work is "philosophically valid and stylistically superb."

THE PHILADELPHIA PRESS says: "Hughes is unquestionably the foremost portrayer of metropolitan life; he is intent primarily upon viewing truth undistorted by prejudice or tradition."

A prominent American novelist wrote: "If Rupert Hughes dips much deeper into human character he will come out on the other side."

Short Stories That Will Live Forever

THE BOSTON ADVERTISER says of "Long Ever Ago": "They are stories. You will say at once that will live forever and deserve to. You will laugh till you cry or cry till you laugh, over all of them. For Rupert Hughes is perhaps the most versatile of our writers."

Mr. Hughes could attack even the Christmas tradition. "Miss 318" was an exposure of the cruelties and follies of the Christmas spirit gone awry. It made a sensation that caused large reforms. It was given as a play with a hundred people in the cast.

The Washington Life and Health said: "IT IS FOR THE SHOP GIRL, WHAT 'BLACK BEAUTY' WAS FOR THE HORSE, AND WHAT 'UNCLE TOM'S CABIN' WAS FOR THE SLAVE."

PROFESSOR WILLIAM LYON PHELPS writes of "Long Ever Ago": "The art displayed here is worthy of the real masters of the short story. They are an addition to the literature of our time."

EDWARD J. O'BRIEN praises their "rare literary art, marvelously documented. . . . which it will be difficult for Americans to forget. The series forms as a whole the most faithful portrait yet drawn of the Americanized Irishman."

JAMES HUNCKER wrote of another story: "It is told in purest Americanese. O. Henry is inapplicable compared with this tale."

THE NEW YORK TIMES says: "The work places him head and shoulders above the ranks, in the select school of sincere American novelists."

THE ATLANTIC MONTHLY says: "The sturdy quality of the human nature offered for inspection is such as we are glad to think American. Mr. Hughes has a mastery over his material, a grip on the essential of life and a vigorous, clear-cut way of expressing himself."

J. B. KERFOOT says of him in LIFE: "Life is still as interesting to him as royalties. The real interest—and it is very real—lies in the fact that it deals with phases of contemporary living with which the author has been in close personal and professional contact, and that its pages fairly bubble with evidence—conversational evidence—wouldn't you say a bad description of his alert reactions to this environment?"

H. W. ROYNTON says in THE NEW YORK EVENING POST: "We feel that these are all real people and we do not forget them when we have closed the doors of their dwelling place."

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THE BOSTON TRANSCRIPT says: "Up-to-the-minute fiction is one of the manifestations of present-day America, and no one has more surely grasped the manner of this fiction than has Mr. Hughes. His stories are intensely modern and intensely American in spirit."

MR. GORDON RAY YOUNG, in THE LOS ANGELES TIMES, says: "At least for the hour, the great American novel has appeared. It is written with a felicity of style, an artistry of metaphor and simile, a keenness of thought and an accuracy of character delineation that will keep it as one of the great American novels. For interest, the sheer interest of what paragraph on a page contains, Mr. Hughes has a facility nothing short of fascinating."

America Acclaims Him

"Rupert Hughes knows," says Mrs. Peattie in THE CHICAGO TRIBUNE. "He is what may be termed a very sensitive writer. He can convert himself into a perfect medium and transmit colors like a chameleon in a bowl of alabaster. He is witty, tragic, gay, morose, alive with hope, pessimistic, sardonic, tender, complex, simple, cynical, trusting, and always human—neighborly, inquisitive, a splendid gossip who knows that news about a neighbor is the most interesting thing this side of immortality."

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Which Was the Real Woman?

Life had caught her up and hurled her headlong. Was the real girl the one who played for vulgar applause in that tawdry little theatre? Was the laughing, dancing butterfly of wealth and luxury the real she? Or was she the worker—the hard woman of brawn and muscle who cast aside money and ease for the life of the commonest laborer?

There was one man who saw her as all three. He never knew—she never knew herself—which was the life she was really meant to live. You won't know, until you come to the end, because the book unfolds, naturally and mysteriously, just as life itself unfolds.

Follow her through the swirling tides in whose path fortune swept her—through poverty, when for all she knew she was to spend the rest of her life as a cheap vaudeville actress—through amazing years in London where, surrounded by wealth and fashion, she wondered whether life was to be all parties and dances and the homage of fascinating men—through nerve-racking days in Washington where her will was pitted against some of the most gigantic problems of war—through days and nights of toil amid deafening sounds of pounding riveters—through the struggle of a woman battling to save herself from the passion of a man—through a thrilling mystery.

The hero is one of the real men of the time, a man's man, who has built himself up from poverty to wealth; who, having been a laborer and knowing the laborer's rights and wrongs, finds himself an employer and sees the necessity of building things, of borrowing money for payrolls, facing strikes, dishonesty, sabotage. He confronts the greatest of all wars, the "war after the war," with an unshrinking courage. He faces death and bankruptcy and fights for his ideals. He is a business man in love and a lover in business, the most American of American men.

This breath-taking book is the work of a great novelist—the torian of the living present. Major Hughes is like Balzac, "the secretary of society," the dramatist and interpreter of to-day's happenings—those terrific events which are so big and world-shaking that mere newspaper accounts give us no grasp of them.

You will wonder how he came to know so much about you. You will recognize your friends, your neighbors, your relatives, your enemies. You will know them better than you ever knew them before. No matter who you are or what you are, you will be touched, fascinated, startled, thrilled by this powerful story, "The Cup of Fury."

\$1.75. Beautifully illustrated

HARPER & BROTHERS
Publishers
Established 1817



"THE UNPARDONABLE SIN" Is Now

Shattering All Motion Picture Records